

New England
Conservatory
presents



JULY IN *Jordan*
July 1998
14, 15, 16,
21, 22, 23,
28, 29 & 30

Laurence Lesser
Artistic Director

JULY IN *Jordan* CONCERT SERIES

Tuesdays

JULY 14, 7 PM

A Romantic Evening

A program of 19th-century classics
featuring cellist Anner Bylsma and BSO
bassist Edwin Barker

JULY 21, 7 PM

An American Album

Celebrate the work of Gershwin, Copland,
and Bernstein with superstar clarinetist
Richard Stoltzman and friends

JULY 28, 7 PM

Shades of Russia

Russian treasures by Rachmaninoff,
Mussorgsky and Tchaikovsky featuring
baritone David Evitts and award-winning
pianists Tian Ying and Jong-Gyung Park



Wednesdays

Historically Informed performances co-presented by New England Conservatory
and the Handel & Haydn Society H&H

JULY 15, 7 PM
Bach

*Cello Suites Nos. 1 and 4, BWV 1007
and 1010 with Anner Bylsma*
*Flute Sonata in B Minor, BWV 1030
with Christopher Krueger*
*Trio Sonata from A Musical Offering,
BWV 1039*

Free 6 pm pre-concert lecture by Anner Bylsma

JULY 22, 7 PM
Vivaldi

The Four Seasons
with Stanley Ritchie, leader
*Concerto in C Major for Soprano
Recorder with soloist Aldo Abreu*
and more early favorites!

Free 6 pm pre-concert lecture by John Finney

JULY 29, 7 PM
Mozart

Piano Sonata in B-flat Major, K. 570
with forte pianist Malcolm Bilson
Lieder with soprano Andrea Folan
String Quartet No. 21 in D Major, K. 575
Piano Quartet in E-flat Major, K. 493
Free 6 pm pre-concert lecture by Robert Mealy

Thursdays

JULY 16, 7 PM
New England Ragtime Ensemble
with Gunther Schuller conducting

JULY 23, 7 PM
Rio Days, Rio Nights
with Paula Robison and the
NYChôroband
a Music-Theatre Group production

JULY 30, 7 PM
Klezmer Conservatory Band
Hankus Netsky, director

JULY IN

Jordan

Johann Sebastian Bach
(1685-1750)

Wednesday, July 15, 1998 at 7 p.m.

Program

Flute Sonata in B Minor, BWV 1030

Andante
Largo e dolce
Presto
Allegro

Christopher Krueger, *flute*
John Gibbons, *harpsichord*

Cello Suite No. 4 in E-flat Major, BWV 1010

Prélude
Allemande
Courante
Sarabande
Bourrée
Gigue

Anner Bylsma, *cello*

intermission

Cello Suite No. 1 in G Major, BWV 1007

Prélude
Allemande
Courante
Sarabande
Menuett
Gigue

Anner Bylsma, *cello*

Trio Sonata in C Minor, BWV 1079 Nr. 8 (from *A Musical Offering*)

Largo
Allegro
Andante
Allegro

Christopher Krueger, flute
Lydia Forbes, violin
Anner Bylsma, cello
John Gibbons, harpsichord

*Tonight's program is co-presented by New England Conservatory and
the Handel & Haydn Society.*

*Unauthorized use of cameras and tape recorders is not allowed in Jordan Hall.
Please be sure the electronic signal on your watch, cellular telephone or beeper is turned off
before the concert.*

Artist Biographies

Anner Bylsma, an acknowledged master on both modern and baroque cello, is best known for his interpretation of early music, in particular, his critically acclaimed *Bach Suites for Unaccompanied Cello*, for which he received worldwide attention. For six years Bylsma was principal cellist of the Concertgebouw Orchestra, performing the major cello concerti repertoire. He has performed with the Orchestra of St. Luke at Carnegie Hall and with pianist Malcolm Bilson at Merkin Hall in New York, as well as on important early-music series such as Vancouver Early Music, Calgary Pro Musica, and Early Music Guild in Seattle. One of the most recorded early-music artists, he has appeared on the Das Alte Werk, Telefunken, Decca, Basf, RCA, EMI, Phillips, and Harmonia Mundi labels. Mr. Bylsma received The Royal Conservatory's Prix d'Excellence (1957) and first prize at the Pablo Casals Competition (1959). An Erasmus Scholar at Harvard University in 1982, he has been on the faculties of The Royal Conservatory in the Hague and The Amsterdam Sweelinck Conservatory. He began his career studying cello with Carel Boomkamp at The Royal Conservatory in the Hague.

Lydia Forbes graduated from Yale College with the Weckstrom Prize, and received her Master's degree with honors from New England Conservatory in 1991 as a student of Masuko Ushioda. On a Beebe grant she studied with Vera Beths in Amsterdam, and is currently a member of the Odyssey String Quartet and frequently joins the Nieuw Sinfonietta Amsterdam. Ms. Forbes plays with other European ensembles including the Schönberg Ensemble, Quodlibet, I Fiamminghi, and the Wendingen series, and has performed and recorded as soloist with the Prague

some program notes by anner bylsma

Being here, sitting with you through two solo-suites tonight, I am the one asked to write some notes. Immediately, a feeling of awe creeps up! Who am I to speak about Bach? Just imagine for a moment that you have a big, big ear spanning the whole world. You would be able to hear him now, this minute, played in every nook and cranny, country and town alike. What are the successes of a big, boastful international corporation against the successes of this one man, day after day, generation after generation and always for different reasons. . . .

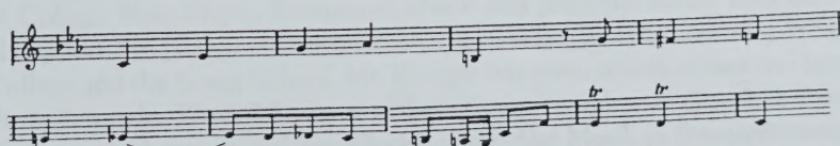
For some Bach is the example of religious spirituality in music; for others, his is the ultimate example of wit, of intelligence or, maybe, elegance or patience - and also add humour, passion and endless curiosity about the splendid secrets of music.

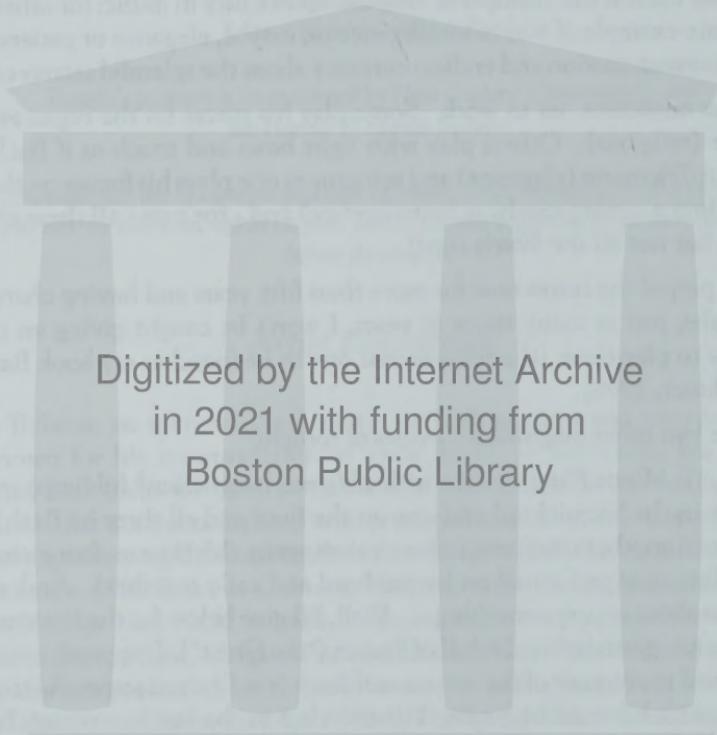
We, the musicians, set to work. Some play his pieces on the organ as if with feet alone (religious). Others play with light bows and touch as if Bach is not better than Telemann (elegance) and sometimes one plays his fugues on the piano as if handling a sewing-machine (intelligence) and - for sure - all these elements are there, but not all the *bloody* time!

Having played the suites now for more than fifty years and having changed my ways, maybe, just as many times as years, I won't be caught giving an opinion about how to play them (the most recent one to be found in my book *Bach, The Fencing Master*, 1998).

About the two other magnificent pieces of tonight:

After the B Minor Flute Sonata with obligato harpsichord (obligato meaning two voices in the harpsichord and one on the flute and all three by Bach), there will be played another trio-sonata, three voices again, this time on four instruments (the bass line now performed on harpsichord and cello together). And, again, I feel qualms about saying something . . . Well, I'll give below for the last sonata the "Royal" theme, given by Friedrich II of Prussia ("the Great"). It appears, untouched, in the second movement of the sonata as if Bach is at first too respectful to go into discussion with his royal highness. Nevertheless in the last movement, he gives the fellow (whose name would hardly be mentioned anymore but for his servant Bach, or rather for the father of his servant Carl Philipp Emanuel Bach) a kind lesson in music, varying the given theme in a dazzling show of counterpoint. Counterpoint before harmony! If the choice has to be made, that's the war-cry of any great composer.





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Radio Orchestra. She was an artist-in-residence at the Banff Centre for the Arts in Canada, and has participated in the Tanglewood Music Center, the Aspen Music Festival, Spoleto, Bravo Colorado, and Sandpoint Festival. Her other teachers include Marylou Speaker-Churchill, Joyce Robbins, Denes Zsigmondy, Dorothy Delay and Eugene Lehner.

John Gibbons is widely recognized as one of today's outstanding keyboard artists specializing in baroque and classical repertoire. In addition to his activities as resident harpsichordist of the Musical Instrument Collection at Boston's Museum of Fine Arts, Mr. Gibbons performs as a soloist and collaborative artist throughout the world. He is harpsichordist with the renowned Boston Museum Trio, and has concertized with other distinguished Baroque artists, including cellist Anner Bylsma, gambist Wieland Kuijken, recorder virtuosi Frans Brüggen and Maria Verbruggen, and violinist Sergiu Luca. He has appeared at the Maryland Handel Festival, Boston Early Music Festival, Festival of Two Worlds, Newport Music and Monadnock festivals, Michigan MozartFest; with the Da Camera Society of Texas and Boston's Handel & Haydn Society; and with the Philharmonia Baroque Orchestra, Orchestra of the Eighteenth Century, and New York Chamber Symphony Orchestra. In addition to his performing and recording activities, Mr. Gibbons has served as Chair of the Historical Performance Department at New England Conservatory since 1988. He graduated with highest honors from New England Conservatory, studied at the Cincinnati Conservatory, and as a Fulbright Scholar studied with Gustav Leonhardt.

Well-known on both modern and historical instruments, **Christopher Krueger** began specializing in historical performance in the mid-1970s. Since then his career has taken him throughout the United States, Europe and Eastern Europe. He has been a soloist on the Great Performers Series and Mostly Mozart Festival at Lincoln Center, the Philadelphia Bach Festival, Tanglewood, Ravinia, the Berlin Bach Festival, the City of London Festival, and the Lufthansa Festival of Baroque Music, as well as in France, Belgium, Italy and Poland. He is a member of the Bach Ensemble and the Aulos Ensemble, and is principal flutist with the Handel & Haydn Society and Boston Baroque. Mr. Krueger graduated from New England Conservatory where he studied with James Pappoutsakis. As a modern flutist he has performed as principal flutist with the Boston Symphony, the Boston Pops and Boston Pops Esplanade Orchestra, the Orpheus Chamber Orchestra, the Opera Company of Boston, Boston Musica Viva, and Cantata Singers. He is a member of Collage New Music, Emmanuel Music and principal flutist with the New Hampshire Symphony. A faculty member at New England Conservatory, Wellesley College and the Longy School, Mr. Krueger has given master classes and lectures throughout the United States and Europe, and teaches at Oberlin's Baroque Performance Institute and the Akademie für Alte Musik in Brixen/Bressanone, Italy.

The **Handel & Haydn Society** is America's premier chorus and period-instrument orchestra under the artistic direction of acclaimed conductor Christopher Hogwood. During Mr. Hogwood's tenure, H&H has become an American leader in historically informed performance, performing music on the instruments and with the performance styles of the period in which it was composed. Founded in Boston in 1815, the Handel & Haydn Society is the oldest continuously performing arts organization in the country. In recent years, H&H has achieved renown through its compact disc recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. In addition to concert, recording, and touring activities, H&H maintains an extensive and innovative education program serving 7,000 public school children in 47 schools in Massachusetts.

New England Conservatory, the only music school in America to be designated a National Historic Landmark, was founded in 1867. New England Conservatory presents more than 450 free concerts each year in Jordan Hall and throughout New England. The college program instructs more than 750 undergraduate, graduate, and doctoral music students from around the world, and has a faculty of 200 artist-teachers. Through its Preparatory School, School of Continuing Education, and Community Service Programs for pre-college students, adults, and elders, NEC offers a complete music curriculum. Educated as complete musicians, NEC alumni fill orchestra chairs, concert hall stages, jazz clubs, and recording studios worldwide.

July in Jordan Staff

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